VOLUME II JUNE 1, 1976 NUMBER 3

SOCIETY OF NORTH AMERICAN GOLDSMITHS

GOLDUST

president's column

Dear Members:

The Conference in Cleveland was a very fine meeting for many of the SNAG members. The turn-out was outstanding and I feel that a good time was had by all. I have some very helpful suggestions about the planning for our next General Meeting and Conference. I would like to share them with you at this time. So many of us need to know the general information and dates in advance so we can better plan our schedule and activities.

At this time our next conference for all members will be in Seattle, Washington, at the University of Washington campus. John Marshall will be the conference coordinator along with Arline Fisch. The dates that are now being considered are June 16,17,18, 1977. There could be a date change, but we do know it will take place some time in the first two weeks of June. The conference program will be made up of the metal exhibition of full SNAG members' work and the work that has been juried in to the competitive part of the show. For the first time there will be five technical papers given. This could be in the form of slides, film, lectures and written. Along with the presentation a paper will be printed on each and will be given out to each person who attends the conference. SNAG is very happy about the five technical journals and hopes this will be only the start, and in the future there will be more to come. We have asked for funding from N.E.A. to help underwrite the cost of the printing of the technical papers. The five people who will present the papers will be announced at a later date. The five papers will be the start of the SNAG Technical Library which in the years to come we will continue to add more information to.

There are other events and parts of the conference being planned by Mr. Marshall at this time and we will keep you informed. Your help is needed now to help John better plan a conference of this kind. If you have an interest in attending the Seattle event, please fill out the form at this time and please send it in now. He would like to get some kind of idea of the number of people at this time who would attend. He needs to know this information so he can start working for housing on campus, food and other details. The conference fee has not been set yet, but it will be as low as we can put it – but we must cover all our bills for the conference. With your help on a few questions at this time, it will help bring this information into focus sooner. There has been talk by some about trying to get charter flights (15 SNAG people or more) from several major points to Seattle. This would help bring your trip expense down. There will be student rates for the conference.

Please fill out this form, or a similar one, and send to Professor John Marshall, Art Department, University of Washington, Seattle, Washington, 98109.

I am interested in attending. Yes [ ] No [ ]
I will be interested in a charter flight to Seattle. Yes [ ] No [ ]
What is your nearest metropolitan city to fly out of? _____
I would like to room with other people to help share expenses. Yes [ ] No [ ]

(continued on page 2)

(President's Column – continued)

Please make suggestions of other events you would like to see on the program to take part in. We want the conference to be of interest to you and to serve your needs. All suggestions will be taken into consideration.

Sincerely,

Bob Ebendorf
Route 1, Box 187X
Highland, N.Y., 12528

For the second consecutive year, SNAG took part in the 4th International Craft Show and Fair, held in N.Y.C. The booth was designed by Bernard Bernstein and again this year it was outstanding! Many people told us how nice our presentation was – good clean layout and fine design for the booth. "Thank you, Bernard, for such a fine job. Also, thanks to Glenda Arentzen for assisting Bernie in setting up our SNAG booth". Without the two of them to do the early work, the job would not have been accomplished.

SNAG was not there to sell anything, but it did give the public an opportunity to talk with some members and see the slide presentation that Jim Meyer had put together of the full members' work. It was very well done all the way around. Information was available to those interested in knowing more about SNAG and/or its activities. To all those who helped put the booth together or spent time at the booth during the four days – thank you!

–B.E.

golddust policy

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Deadline dates for submitted material shall be 25 days prior to issue date. Projected issue dates are: April 1, June 1, August 1, October 1, etc. PLEASE NOTE: if you do not receive your newsletter within 15 days of the issue date (and if you are a member) please immediately write to the editor. This newsletter was initiated through partial funding by a grant from the Crafts Program of the National Endowment for the Arts, to whom we are grateful for its continued support.

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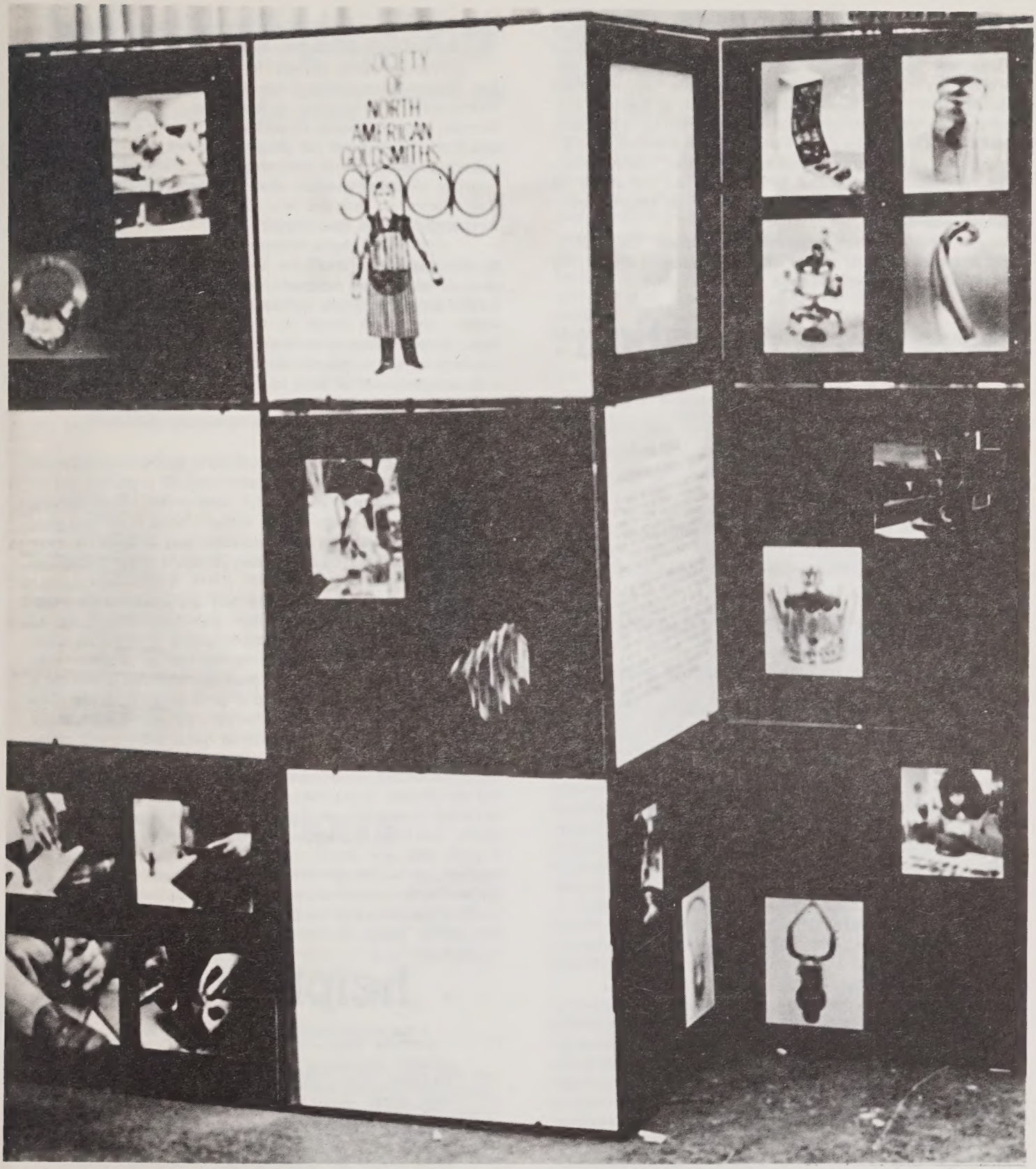
idea corner

SNAG TEXTBOOK or BOOKLETS

Considering the tremendous amount of collective knowledge and talent that the SNAG membership has to offer, it would only seem logical that SNAG should tap its own resources in the form of a book or series of booklets. Considering that SNAG members are already being used by other individuals for their own financial gain, it only seems appropriate that SNAG begin reaping some of the benefits. While any SNAG books would be at cost to members, the books could be sold at a profit to non-SNAG members and this profit could finance SNAG educational programs or material.

This SNAG literature could take two possible basic forms. First, it could be in the form of a book similar to a standard textbook with different people writing about each technique. For example, the electroforming section would be written by someone specializing in electroforming, the forging section by someone considered a forging specialist, etc. This book could also take another form and consist of a series of sections with each section being written by a different full SNAG member (similar to many "picture books" presently being marketed). Each section might consist of a brief resume, a statement concerning each artists' work and purpose and any other pertinent autobiographical material along with many photographs of their work. This section could also contain a technical article on that particular artist's technique. Although many of the sections could deal with the same technique, the viewpoints would be quite different.

Another possibility would be for the book to be a collective "picture book" of SNAG members with only some biographical information.



(photo) SNAG display area at 4th International Craft Fair in N.Y.C.

The second possible form could consist of a series of small pamphlets or booklets either categorized by technique or member (one pamphlet per full SNAG member). Categorizing by technique could incorporate all members specializing in a particular technique such as casting, etc., and provide thorough technical information. Or, each pamphlet could simply be a picture book of that member's work.

Obviously, other possible ideas and combinations exist. If anyone would like to comment on the above, or better yet to volunteer to coordinate such an effort, please write the editor.

If you have any suggestions for future IDEA CORNER's, please forward to the editor. Comments concerning the idea above shall be published in the next issue.

aesthetic question

How political is the "metal world"? Is it who you know and what organizations that you belong to that make the critical difference in achieving a moderate level of success in metalsmithing; or is it simply the quality of your work?

Members are encouraged to respond to the above question as well as suggest future aesthetic questions. Responses shall be published in subsequent issues.

"JEWELLERY IN EUROPE" EXHIBITION

by Richard Carr
(reprinted from London newspaper article)

For people who still believe that jewellery is made to wear, Jewellery in Europe, the exhibition which opens today at the Victoria and Albert, will be quite a shock. For though there are practical pieces that are easy to wear, like the necklaces and brooches with their translucent resin centres and decorative silver frames by Susanna Heron, much of the jewellery seems at odds with the body. Many modern jewellers, despairing of the conventional and repetitive pieces that fill every High Street outlet, have turned first of all to unconventional materials like acrylic and titanium, and secondly to shapes which are very sculptural. The result is that not only does modern jewellery look very different from its High Street counterpart; it also often works better sitting on a stand or in a specially made box than as decoration on a human body.

David Watkins has been experimenting with jewellery made from rods of gold, aluminium and black and white acrylic (Perspex). The use of rods means, as I suggested to him a year ago, that his jewellery could be made modular, so that one could buy one or two pieces at a time and, by adding further rods at a later date, change a bracelet into a necklace or make a necklace longer and more interesting. But Watkins uses his system to create hugh pieces of body sculpture designed, it seems, for a naked woman who never moves. They might appeal to an Egyptian pharoah or to a megalomaniac in a James Bond film, but as pieces of jewellery they are almost impossible to wear.

Watkins's wife, Wendy Ramshaw, is moving away from her sculptural multiple rings which look like woodwind instruments or miniature rocket cities to the use of much thinner, abstract shapes in gold wire. Instead of being heavy and three-dimensional her jewellery is becoming delicate and two-dimensional while retaining the variations which the multiple elements provide. But they have also lost much of their clarity, so that the new shapes need to be refined still further to improve their impact.

One of the characteristics of modern jewellery – again to differentiate it from the more conventional pieces – is that detail is often reduced to the minimum, and one could hardly produce simpler pieces than the necklaces in hemp, cotton, and silver made by David Poston. "I believe," he says, "that jewellery is for the wearer, not the spectator, since I believe it is essential that people should be involved in their own existence rather than in the image of it." Nevertheless, he is clearly able to take a less serious attitude, since he has also made a giant necklace of limestone pebbles that can only be worn by an elephant.

This attitude towards jewellery is also taken by Emmy Van Leersum, who makes simple, tubular bracelets out of steel, and by Svatopluk Kasaly, who makes flat, curving necklaces and bracelets out of nickel-plated brass and glass crystal. Their pieces are both wearable and striking for their simplicity. But once again modern jewellers seem anxious to take their ideas to the extreme.

Gijs Bakker, for example, has designed strange headdresses for Emmy Van Leersum and Fritz Maierhofer in which their profiles are outlined in plates of stainless steel, while Otto Kinzli has gone so far as to suggest that "jewellery" need be no more than the impression left by a gold wire bound tightly round a girl's wrist or ankle. The impression lasts for a few moments only and is even more minimal than his thin brooches in gold, silver, and stainless steel.

There are other jewellers who still love intricate detail and decoration. Urike Bahrs, for example, makes small rather surrealist brooches using gold, silver, steel, lapis lazuli, and ebony, and Fritz Maierhofer rather more substantial bracelets in gold, steel, and acrylic that look like miniature motorcycle engines, while the brooches in silver, glass, and PVC by Anton Oepka remind me of the first aeroplanes. Like many of the other pieces in the exhibition they are very sculptural. But unlike some of the other pieces they are also easy to wear.

helpful hints

1. I recently discovered that a Rival Crock Pot with a ceramic pot area is a much better pickle pot than the standard ones available. It has a glass cover, off-low-high temp control, but best of all the capacity is 3½-4 quarts. They can be purchased for under $15.
2. Instead of time-consuming stoning of enamels, secure small pieces on dopping stick and grind down with water on lapidary equipment. Remove by chilling in a freezer.

technical question

How do you prevent the health hazards that exist in metalsmithing? (Jane Booth)

Members are encouraged to respond to the above question as well as suggest future technical questions. Responses shall be published in subsequent issues.

RESPONSES TO FORMER TECHNICAL QUESTIONS:

Volume 2, Number 1 — (Does applicable detailed technical knowledge exist...or does the metalsmith still rely on the archaic trial and error method along with experience.)

1. There are detailed descriptions concerning most metalworking techniques available to the interested metalsmith. One cannot be said to have mastered a particular process, however, until one has actually done it. Books are guides; experience in the teacher.
—Tom Baker
2. If you don't have to make a living from your work, you have all the time in the world for trial and error. On the other hand if you have to work efficiently to make a go of it, lots of technical knowledge will be most helpful to you. I'm in the process of finishing a book which deals with just that — technical knowledge which every metalsmith should know or the info you can't afford not to know. It is the result of 12 years research from schools in Europe, designing and working for jewelry firms, working in the shops of master metalworkers and teaching experience. Much of the info are "shop secrets" those which are gained from working in industry (many firms usually require workers to sign oaths to secrecy of how the firm does its work — one can imagine what would happen throughout the industry if many of these work methods were let out to everyone). —Harold O'Connor

corrections

Our apologies go to Kurt Matzdorf for placing his autobiography under the letters section last issue instead of making it a separate article like the others featured. As a founding member of SNAG, Kurt was asked to supply GOLDDUST with biographical material as were Bob Ebendorf and Miye Matsukata. — Mark Baldridge

THE CLEVELAND CONFERENCE

One-hundred-twenty-four metalsmiths gathered in Cleveland March 12, 13, 14 for this year's SNAG conference. Thanks to the hard work of Austin Chaney, Bill Neumann, Jim Mazurkowicz, and Mary Ann Scherr, the conference took place at the Cleveland Museum of Art and Cleveland Institute of Art.

All the first day, Friday, was spent at the museum. In the morning, slide lectures were given by John D. Coony, Research Curator of Egyptian Art on the museum's Egyptian gold collection, and by Dr. Stanley Wixom, Curator of Medieval and Renaissance Decorative Arts on "The Art of Church Treasuries". Maps of the museum were available, showing the locations of the major metal collections and the conferees dispersed to all directions during the lunch break. The afternoon lectures had an attendance limited by the museum to 70 persons. Since these consisted of short introductions to and then the actual viewing of a group of objects laid out onto two tables, even the limitation meant considerable crowding. Although one was able, if persistent, to work up to the side of the table and take a close, however brief, look — feeling the weight, viewing the back — one was left with the wish (I guess inevitable) that there was more time to examine, photograph and discuss the objects. The introductions were by Dr. Henry Hawley, Curator of Post Renaissance Decorative Arts and Dr. Stanislaw Czuma, Curator of East Indian Art. A selection of European gold boxes, enamelled Indian jewelry, and some PreColumbian gold had been removed from cases for us to see. One interesting debate centered about a piece of the PreColumbian gold quite obviously of two alloys; was it a double casting, or an acid leaching process after casting was completed?

Saturday morning was spent at the Cleveland Institute of Art where we saw the metal shop as well as two movies by metalsmiths. Fred Miller's film *Raising of a Form*, photographed by John Paul Miller, contained a very interesting use of double exposure to show the relationship of metal to stake during the raising process. The film by Joe Ordos, produced by the University of Minnesota, *Three American Goldsmiths*, showed Bill Neumann, Mary Ann Scherr, and Heikki Seppa at work in their studios and with their students while they talked about their work and their feelings toward it. In addition, there was a rather disappointing slide lecture by a Cleveland gemologist. Judging by overheard snatches of conversation, many conferees would prefer that lectures given at future SNAG conferences deal with subjects to a greater depth.

The conference hotel was located quite a distance from the museum and transportation was provided by a bus with the addition of private cars. Although considerable time was spent in getting around, those riding the bus were able to use this time in getting to know one another and so this arrangement worked out quite well.

Included in the conference registration was the final evening party, held at an art deco style nite club — dinner, show, and dancing. The society's annual meeting was held Sunday morning.

Although the lectures and museum visits are certainly interesting and worthwhile, the prime benefit to those attending conferences is often what they do informally — talks at lunch, on the bus, or over a drink in the evening; seeing an old friend again or finally meeting someone with whom one has been corresponding; learning of a new source for a particular tool; finding more out about a gallery, or job, or school, or piece of equipment; what one should not miss when visiting a place this summer; of coming away from the workbench for three days in order to refresh the spirit with the knowledge that there are others all over the country just

(cont.)

as crazy as we are.

As always, the opinions expressed in this article are those of the undersigned and do not necessarily reflect the attitudes of the SNAG membership as a whole. I invite those with differing opinions to respond in writing. — Mary Lee Hu

P.S.—Copies of the minutes to the general meeting that took place in Cleveland shall be forthcoming. — M.L.H.

question corner

Is anyone concerned about safe working conditions in the studio? I have research the hazards of asbestos and substitutions for it and would like to pool and share information on this or any other aspect of occupational hazards.

I have been experiencing a great difficulty in formulating karat gold alloys which will behave properly when processed through a rolling mill. Since I have no difficulty in processing commercially prepared alloys, it seems to indicate the alloy itself as the base problem. I have tried numerous alloys. What part does zinc play in the alloy? (J.P.M.)

RESPONSES TO FORMER QUESTION CORNER-Issue 6

1. A good supply source for various cheap casting metals is Technical Specialties International, Inc., 487 Elliott Ave. West, Seattle, Wash., 98119. They have several bronze alloys of various colors for sale. —Tom Baker
2. I would not recommend anyone to try and make their own investment. I would like to comment with regard to the members' answers to the question on re-use of scrap that as far as normal precious metals are concerned I see no real objection to the continuous re-use of scrap in any quantity, with the one proviso that the metal is always correctly melted. I have done experiments myself and have shown that under these conditions deterioration in properties is insignificant with up to six re-meltings of the same metal without the addition of new metal. But of course, as Mr. Bernstein says, if anybody is working properly then he must be producing new castings and needing new metal to keep the weight up. — Peter Gainsbury
3. Re: Home-made Investment. Why bother? It's cheap enough, and it would cost more in time to make it yourself. However, people have been casting for centuries without Kerr. A mixture of clay with sand and/or powdered charcoal might work. I think most modern investments contain plaster of paris, silica, graphite and boric acid, although I don't know proportions. — Bernard Bernstein

snag news

The next SNAG Conference shall be June 16, 17, and 18 in Seattle, Washington.

HEALTH HAZARDS IN THE ARTS

by Bertram Carnow, M.D.
(reprinted from the American Lung Assn. Bulletin) [edited]

Materials used by artists and craftsmen can be more dangerous than you think.

Last year, a metal sculptor and jewelry maker reported serious breathing difficulties to her physician. She experienced episodes of acute chest pain, shortness of breath, and cough. She also was fatigued and had severe aching in her bones.

It turned out that this artist was using silver solder to join one metal part to another. Silver solder actually may contain large amounts of cadmium. The patient was diagnosed as having cadmium poisoning.

The artist has since installed an adequate ventilating fan and hood to protect herself from further injury. Her symptoms have generally subsided. . . . . .

Jewelers using asbestos work blocks expose themselves to a substance which is a proven cancer-producing agent. Metalworkers, sculptors, and lapidaries who grind, polish, sand, or buff and who do not use protective equipment expose their lungs to dusts which can block oxygen or cause severe scarring of lung tissue. . . . . .

And these are only a few of the hazards!

The recent awakening of consciousness regarding the potential danger of toxic substances was brought about by the findings in certain industries that the health of thousands of workers was seriously affected. This resulted in the National Occupational Safety and Health Act, which requires more regulation of harmful dusts, fumes, chemicals, and other materials in order to protect the working population. . . . . .

An example of this is lead. Artists and craftsmen who work with ordinary metal solder, composed of lead and tin, for long hours in poorly ventilated areas are likely to breathe in a certain amount of lead vapor. This vapor forms when the solder is heated.

The body may be able to tolerate one source of exposure to lead, but the exposure may not stop there. The same metalworker or potter may also smoke cigarettes; there's lead in cigarette smoke. The same person may also be exposed to lead in the air from automobile exhaust. And further, the same person may take small amounts of lead into his body from certain food containers or even from drinking water.

A certain percentage of the lead from all these sources accumulates in the body. In response, the body tries to remove the lead, but it is capable of removing only a certain daily amount. If the body burden of a toxic substance like lead is above the body's ability to eliminate it, the material can accumulate in certain organs and eventually damage them. . . . . .

The welding process in metal sculpting produces ozone and nitrogen compounds. Inhaling metal fumes can cause a severe, acute illness called fume fever.

Silicosis is caused by tiny particles of dust from silica, asbestos, and beryllium becoming embedded in the lungs. Sanding and the use of buffing and abrasive wheels by craftsmen may result in heavy exposure to the dust.

art review

"ART NOUVEAU BELGIUM/FRANCE"
A Comprehensive Exhibition Opens in Houston
(640 art works and 80 architectural studies and photographs at the Rice Museum, Houston, March-June, and at the Art Institute of Chicago, August to November)

An exhibition of Art Nouveau, concentrating on the movement as it was manifested in Belgium and France, and comprehensive for these countries to an extent unprecedented in American exhibitions, will open at the Rice Museum on March 26, 1976 and remain through June 27. The exhibition is co-organized by the Institute for the Arts, Rice Univ., Houston, and the Art Institute of Chicago where it will have the only other showing from August 28 to October 31. Included are some 640 loans drawn from museums and private collections in Europe and the U. S. A large proportion are extraordinary procelain, stoneware, glass, metalwork, and jewelry pieces, some of which have not been seen in this country since the World's Fairs of Chicago, 1893, and St. Louis, 1904. Other categories are paintings by the Pont-Aven, the Nabi, and other Symbolist artists which influenced and, in some instances, are representative of Art Nouveau; Japanese, Chinese, and Persian sources of Art Nouveau; English and other European and American examples of decorative arts and illustrations that are likewise sources or interesting comparisons; Belgian and French Art Nouveau posters, furniture, wallpaper, and household objects; studies and period photographs of Belgian and French Art Nouveau architecture; and some 120 examples of Hector Guimard's cast-iron ornaments for architectural and other uses.

Rekindled interest in Art Nouveau may be traced back to the early '30s, but only in 1952 was there an all-inclusive exhibition, organized by the Kunstgewerbemuseum in Zurich. The revival of Art Nouveau in America came in 1960 with the exhibition organized by the Museum of Modern Art, New York. Art Nouveau has since inspired many exhibitions and publications around the world. With the rage for Art Nouveau, moreover, all of the paintings, furniture and objects that had been in storage for nearly fifty years came back out pell mell – the best with the worst – to the point that Art Nouveau is often confused with kitsch. Today we can benefit from a certain distance in time, and from the research of all those for whom Art Nouveau has been a passion for many years, in bringing together for a short time a selection of works that had been dispersed throughout the world, and which are representative of a period of exceptional creativity.

Art Nouveau was a widespread movement over a 15 to 20 year period around 1900. Late 19th-century painting, particularly but not exclusively of the kind linked to the Symbolist movement in literature, anticipated and stylistically influenced Art Nouveau, and some important coteries of artists shared its ideal of a synthesis of all artistic efforts. But Art Nouveau is more closely a phenomenon of the decorative arts where besides the influence of painting, it arose variably out of the social/moral issue of industrial handicraft as against machine-produced imitations, or out of aesthetic factors such as the revelation of Japanese art—which also connoted a high standing for crafts—and a resurgence of the rococo style; and of architecture, which was impelled by a desire to break with high Victorian eclecticism was appreciative of the new current in decorative arts, and had gained understanding of the rationality of Gothic architecture and its use of materials. Art Nouveau generally represented an abandonment of the 19th-century pastiches from the Greco-Roman heritage (in the words of Le Corbusier: "Around 1900, a magnificent gesture—we shed the tatters of an old culture").

"Construction occupies the role of the subconscious" wrote the architectural theorist Botticher. Consider that among the most extraordinary examples of Art Nouveau architecture, such as Victor Horta's Maison du Peuple and Hector Guimard's entrances to the Paris Metro, are wondrous constructions of iron and glass. Walter Benjamin connected the use of iron in architecture, the first artificial building material in its history, with the fact that locomotives could only run on iron rails; this first unit of iron construction was the forerunner of the girder. And glass, the material which enclosed the fantasmagoria of commodities that were the Paris arcades built in the 1820s and 30s, was associated with Utopias as late as 1914. Michelet noted that every epoch dreams its successor. Such collective dreams may have the character of subconscious processes and encompass tendencies that

would seem logically unrelated or opposed, a consideration that would have explanatory value in regarding the diverse aspects of Art Nouveau in different areas of the arts, in different countries, and for different sectors of society. A very broad movement, it embraced widely separated, even paradoxical expressions and purposes—compare the work of the Symbolist painters by which Art Nouveau is considered to be an extension of literary Symbolist thought with its mysticism, primitivism, and extreme Romanticism, and the social/moral issues of the handicrafts movement—but there was the common ground of a longed-for unification of the arts, an equality among artists and craftsmen joined to produce a new coherence, a recovery for art in the urban-industrial environment. Benjamin says of fantasy that comes with hopes of breaking with the past that it incorporates elements of prehistory, such as the classless society. In Belgium, Art Nouveau architecture had adherents who meant it to stand for social and political reform, as a working-class alternative to the conservative taste of the middle class, as well as aesthetic solidarity with liberal intellectuals. Aspects of Art Nouveau and accounts and interpretations of the movement and its propagation are taken up in the catalogue preface and eight essays by art and architectural historians.

Art Nouveau is a Western phenomenon which spread all over Europe: Germany, Great Britain, Italy, Spain, Scandinavia, France and Belgium, and even the United States. This exhibition focuses on France and Belgium because these two neighbors present the movement's coherent block: united by strong aesthetic and human bonds, Belgium and France saw constant exchange for a period around the 1900s. When Samuel Bing opened his gallery in Paris (which he called "Art Nouveau," and the name caught on) in 1895, his selection drew heavily from French and Belgian artists. He also opened his doors to American artists, thus creating a bond between Europe and the United States.

The contributors of essays to the catalogue for the exhibition published by the Institute for the Arts, Rice University, are Yvonne Brunhammer, Curator of the Musee des Arts Decoratifs, Paris; Maurice Culot, architect and Director of the Archives d'Architecture Moderne, Brussels, and professor at the Ecole Nationale Superieure d'Architecture et des Arts Visuels, Brussels; Francois Loyer, architecture critic and professor at the University of Rennes; Alain Weill, Curator of the Bibliotheque des Arts Decoratifs, Paris; Jacques-Gregoire Watelet, specialist in Art Nouveau; Alain Blondel and Yves Plantin of the Galerie du Luxembourg, Paris, who are preparing the catalogue raisonne of Guimard. Victor Beyer, chief curator of the sculpture department of the Louvre wrote an introduction. The 720 items in the exhibition are all documented and reproduced in the catalogue (22 in color); included also are biographies of the artists and architects, and an extensive bibliography. Further information and photos available on request. The catalogue is available — see "Book" section.

exhibits

Frederick, Maryland—June 1-6, Frederick Craft Fair.

Pennsylvania—July 4-August 15, 10th Annual Juried Craft Show of the Central Pennsylvania Festival of the Arts will take place in the Penn. State University Museum at University Park. It will be the festival's observance of the bicentennial year, open to all craftsmen in the 13 original states.

Pennsylvania—July 15-18, the 10th Annual Central Pennsylvania Festival of the Arts sidewalk art and craft sale and exhibition is including a newly expanded juried section consisting of the 100 most choice locations. Juror will be Jack Troy, potter from Juniata College. Write: Marilyn Keat, Managing Director, Central Pennsylvania Festival of the Arts, Box 1023, State College, Pa., 16801.

Richmond, Va.—May 10-June 7, "Forms in Metal" at the Virginia Museum.

Cooperstown, N.Y.—July 25-August 26, 41st National Arts and Crafts Exhibition. Juried, entry fee, awards. Write Cooperstown Art Association, 22 Main St., Cooperstown, N.Y., 13326.

New York, N.Y.—May 11-June 10, "Metamorphic Reflections" by Canneto and Dvorah at Jaro Jewelry Galleries Inc., 955 Madison Ave. The show is a voyage via the media of precious metal and gems, in sculpture, jewelry and drawings, as two artists explore man's evolution trhough himself and the cosmos.

Richmond, Va.—November 12-14, "First Richmond Craft Fair" at Richmond Arena. Write Richmond Crafts Council.

Marietta, Ohio—November 7-December 4, "Marietta College Crafts National", $10 for 3 entries, juried, 25% commission, $5,000 in prizes, entry deadline is Sept. 11 for slide entries, work must be shipped by Oct. 31. Write MCCN, Marietta College, Marietta, Oh. 45750

San Francisco, Calif.—August 5-8, ACC Southwest Regional Crafts Fair, Fort Mason, Golden Gate Recreational

(cont.)

Area. Contact Marcia Chamberlain, 4036 21st St., San Francisco, 94114.

Rhinebeck, N.Y.—June 22-23, ACC Northeast Craft Fair at Dutchess County Fairgrounds. Contact 12 N. Chestnut, New Paltz, N.Y., 12561.

Baltimore, Md.—February 17-20, 1977, Northeast Craft Fair Ltd. at Civic Center. Write NCF Ltd., 12 N. Chestnut, New Paltz, N.Y., 12561.

Texas and Chicago, Ill.—March 26-June 27 at Rice University, and August 28-October 31 at Art Institute of Chicago, "Art Nouveau Belgium/France" (see Review section)

workshops

The Second National Rocky Mountain Metalsmithing Symposium will be held in Vail, Colorado July 16, 17, and 18, 1976. The symposium is sponsored by Colorado Mountain College's Summervail Art Workshop. Registration fee for the workshop is $15 which is applicable toward tuition. Tuition rates are $50 for 1 credit hour or $30 for non-credit. Teaching at the workshop will be Ken Cory, Jim Cotter, Lane Coulter, Mary Lee Hu, Eleanor Moty, Gary Noffke, Elliot Pujol, Dan Telleen, Merrily Tompkins, Lynda Watson, and Fred Woell. For additional information write: Randy Milhoan, Director, Summervail Art Workshop, Box 1114, Vail, Colo., 81657.

The 9th Annual Blossom-Kent Art Program. July 26-August 27, 1976. Their resident faculty member is Mary Ann Scherr. Those artists in residence will be: Robert Ebendorf, Mary Lee Hu, Eleanor Moty, William Neumann, Weston Andrews. Those eligible are students presently enrolled in art schools and departments on the undergraduate and graduate levels, and practicing artists and craftsmen. Those interested should write: Blossom-Kent Art Program, Room 222, School of Art, Kent State University, Kent, Ohio, 44242. 8 credit hours, tuition is $142 undergraduate, $180 graduate.

Peters Valley Craftsmen Summer Session 1976, will offer the following metals related workshops. Those interested should write Peters Valley Craftsmen, Layton, N.J., 07851, or call: 201/948-5200.

1. June 28-July 9: Sheet Construction Techniques, Chuck Evans.
2. July 12-July 23: Electroplating and Electroforming, Janice Whitcraft.
3. July 26-August 13: Plastics and Found Objects in Jewelry, Robert Natalini.
4. August 16-August 27: Exploration of 3-Dimensional Forms, Susan Cohan.

Dunconor Workshops shall offer the following summer workshops conducted by Harold O'Connor:

1. July 12-16 and July 19-23: Jewelry Casting Methods ($85 per session)
2. July 26-August 6: Advanced Jewelry Techniques ($160)
3. August 9-13: Designing for Jewelry ($70)
4. August 16-28: Metals Symposium ($185)

(Registration must be received immediately. Enclose $10 registration fee with a deposit of $50 for each desired workshop to Dunconor Workshops, Box 2000, Crested Butte, Colo., 81224.)

Colorado Mountain College in Vail, Colorado will conduct the following workshops:

1. June 28-July 16, Metalsmithing by Fred Woell.
2. July 19-August 6: Metalsmithing by Ken Cory.
3. July 16-18: Metalsmithing Symposium with Ken Cory, Jim Cotter, Lane Coulter, Mary Lee Hu, Eleanor Moty, Gary Noffke, Elliot Pujol, Dan Telleen, Merrily Tompkins, Lynda Watson and Fred Woell.

(Registration fee is $15, three-day symposiums are between $30-$50, tuition is $60 for Colorado residents and $150 for non-residents per class. All classes are credit classes unless otherwise indicated. For additional information, contact Summervail Art Workshop, Box 1114, Vail, Colo., 81657. (303/476-4040.)

Deer Isle, Maine—Haysack 76. A series of five sessions has been planned for the '76 summer starting on June 20 and ending on September 24 at Haystack Mountain School of Crafts. Charges per person for tuition, room and board are: $150 per week for twin bedroom accommodations. The day rate is $60 per week to include luncheon and instruction. Those sessions concerning jewelry will be held: June 20-July 2—Poets and Craftspeople (Natalie Paul); July 4-23—American Indian Crafts (TBA); July 25-August 13—Regular Session, Jewelry (George Van Duinwyk); August 15-September 3—Production Workshop, Jewelry (George McLean); September 12-24—Production Workshop, Jewelry (Miye Matsukata).

Penland, N.C.—Listed below are workshops that will be held from May 31-September 17 at the Penland School of Crafts. Fees include registration-$60; room and board-$77 per week per person, double room with twin beds. Non-resident students' application fee is $15, payable with the application, not refundable. The registration fee for all other students is $60, not refundable and payable with application. Materials, firing charges, and glass blowing fees as charged all other students. Workshops are as follows: May 31-June 11—Lapidary by Henry Graves, Jewelry by Drewry Hanes; June 14-25—Lapidary by Henry Graves, Jewelry by Jim Meyer; June 28-July 16—Lapidary by Roy Clifton, Jewelry by Mary Ann Scherr; July 19-Aug. 6—Lapidary by Roy Clifton, Enameling by Bill Harper, Jewelry by Jamie Bennett; Aug. 9-27—Enameling by Bill Helwig, Jewelry by Gary Noffke; Aug. 30-Sept. 17—Enameling by Mel Someroski, Jewelry by George Van Duinwyk.

(For further information, write: Registrar, Penland School of Crafts, Penland, N.C. 28765.(704/765-2359)

Gatlinburg, Tenn.—Workshops will be held this summer at Arrowmont School of Crafts. You may receive graduate, undergraduate credit, or non-credit through the Univ. of Tenn. A high school diploma is required in order to receive undergraduate credit. Fees include: Arrowmont registration fee (non-refundable) $15; U. of Tenn. application fee $10, tuition $70 per week,

double room $90 per week. Workshops and dates are as follows: June 7-18—Beg. and Adv. Jewelry (Getty); Beg. and Adv. Enameling (Illman); June 21-July 2—Metalwork/Enameling (Mafong, Whisonant); July 12-16—Adv. Enameling (Bates); July 19-23—Electroforming(Moty); Beg. Jewelry (Anderson); July 26-30—Adv. Jewelry (Anderson); Aug. 2-13—Beg. and Adv. Jewelry (Caldwell).

(For more information, write: Arrowmont School of Crafts, Box 567, Gatlinburg, Tenn. 37738. 615/436-5860).

New Mexico State University is conducting a Summer Art Workshop in Jewelry, Silversmithing and Enameling from July 8-August 11. Limited enrollment (20), undergraduate credit available (2). Cost: $40 tuition, $12 lab, plus room & board. Instructor is Jo-an Smith. (For additional information or reservations ($10 deposit), write Continuing Education, Box 3446, Las Cruces, N.M., 88003.

conferences

1. Winston-Salem, N.C.—The ACC National Conference will be held from June 6-12, 1977.

2. Many members of SNAG interested in working malleable iron and tool steel would benefit by participation in the activities of ABANA, the *Artist Blacksmith Association of North America.* ABANA will have its 1976 conference on Oct. 13, 14, 15 and 16 at Carbondale, Ill., in collaboration with Southern Illinois University.

As an organization ABANA is about 4-years-old and now has 175 members who represent many types of metalsmiths, older and younger, professional and non-professional. The conference programs are always informative with specialists demonstrating techniques and skills valuable to both the inexperienced and advanced metalsmith. This year's program will include Harvey Yellin of the Yellin Metalworkers, Philadelphia; Harold Peterson, who is a weapons specialist concerned with the Revolutionary and Civil War periods; Frank Turley, who operates a blacksmithing and ferriers school in Santa Fe, New Mexico. Slim Spurling, out of Skunk Hollow Forge, Morrison, Colorado will give one lecture and a three-day ongoing demonstration in the use of the power hammer; Albert Paley is going to lecture on the design and construction of his Renwick Gates and Chattanooga Fence; Cyril Smith, of the Massachusetts Institute of Technology will lecture on Damascus Steel and the development of iron technology. Francis Whitaker of the Mountain Forge, Aspen, Colorado, will demonstrate cold joining techniques and free hand scroll work. The SIU Research team graduate students of Brent Kington, namely Daryl Meier, Bob Griffith and Jim Wallace, will deliver two demonstrations and lectures on Damascus steel manufacture.

There will be an extensive gallery exhibit of recent work plus items from museums and private collections. Slides, films, auxiliary exhibits and access to workshop forging. Meals and lodging will be available through Southern Illinois University's facilities at their Environmental Center on Little Grassy Lake (the site for all demonstrations), which includes 12 hot meals and 4 nights lodging for $48, dorm style. You can also live buckskinner's style at a nearby campground at $2.50 per day. The conference fee is $30 if you register by July 4; thereafter, $35. Send your application with a $15 deposit to Daryl Meier, Conference Coordinator, University Museum and Art Gallery, Home Economics Bldg., Southern Illinois University, Carbondale, Ill., 62901.

3. November 11-14, ACC Southeast Regio al Assembly and Workshop in Miami, Florida. Contact Margaret Pelton, Art Dept., Miami-Dade Community College, South Campus, Miami, Fla., 33156.

positions

PURDUE UNIVERSITY, Head, Department of Creative Arts. Coordinate and administer 3-section department: Theatre, Music, Art and Design. Fifty full-time faculty; undergraduate and graduate programs. Qualifications: record of creative or scholarly achievement; breadth of interest in the arts; at or appointable as full professor. Begin on or before July 1, 1977. A/D November 15, 1976. Equal opportunity/equal access employer. Kingsley Wu, Chairman, Search Committee, Dept. of Creative Arts, Purdue University, W. Lafayette, Ind., 47907.

members' activities

A neckpiece, designed and handfabricated by Hannelore Gabriel is featured on the front cover of *Sunshine Artists U.S.A.*, a magazine for artists and craftspeople in the April, 1976 issue. Ms. Gabriel's studio was visited in Feb. by local NBC-TC affilliate WKYC-TV and the segment was featured on the 6 and 11 p.m. news. Hannelore also took "Best of Show—Metals" at the Las Olas Art Festival held in Ft. Lauderdale, Fla. in March.

Randall Gunther exhibited in the "Texas Miniatures" Show and also was a juror for the Arizona Designer-Craftsmen, 1975-76. Mr. Gunther will also be attending the International Summer Academie for Fine Art in Hohensalsburg, Austria.

In April, Don M. Johnson of Oneonta had an exhibit of metalsmithing at the Erpt Catskill Cultural Center, Inc. in Arkville, N.Y.

Thomas R. Markusen led an educational workshop and slide lecture in ornamental blacksmithing at the 4th National Craft Show and Fair held in the New York Coliseum, April 1-4.

John Marshall conducted a workshop at Illinois State University on March 19 and 20. John's work was also featured at the exhibition held in conjunction with the workshop.

Harold O'Connor had an article published in the April 1976 issue of "Gem and Mineral". The article concerned

the creation of polyethylene jewelry models. He has also published his second book on metalwork entitled *Procedures and Formulas For Metal Craftsmen.*

Pahaka exhibited jewelry at the Vitti Artisans Gallery in New Jersey. The show ran from May 2 thru May 29.

Gene and Hiroko Pijanowski exhibited at the "National Invitational Crafts Exhibition 1976" at Krannert Art Museum, University of Illinois at Urbana-Champaign and gave a lecture/workshop as part of a four-craft series of lectures/workshops. They also had an exhibition at the Yaw Gallery in Birmingham, Mich.

Marilyn Ravanal delivered a lecture in January at the 1976 Honorarium at Palomar College.

Mitsuko Soellner has a sculpture accepted in "Mainstreams 1976" at Marietta College in Ohio. Walter Soellner has just organized and presented a half-hour television presentation on the jewelry and metalsmithing program at UNC-Charlotte, broadcast over WBTV. Walt also participated in the Annual Juried N.C. Art Exhibition at the N.C. Art Museum in Raleigh. Walt also has just completed a cast bronze sculpture commission for the Charlotte Chamber of Commerce. The Soellners also have a piece accepted into the Annual Juried Exhibition of Crafts of the Six Southeastern States held at the Mint Museum of Art in Charlotte.

Richard Johnston, Brent Kington, David LaPlantz, Stanley Lechtzin, Richard Mafong, Tom Markusen, John Marshall, Kurt Matzdorf, Richard Mawdsley, William Neuman, Gary Noffke, Albert Paley, Gene & Hiroko Pijanowski, Helen Shirk, Fred Woell, Bob Ebendorf, Fred Fenster, Phil Fike, Arline Fisch, Nilda Getty, Michael Jerry, William Harper, Gary Griffin, Lee Peck, and Gary Nemchock participated in an invitational metal exhibition at Montana State University in Bozeman during the month of April.

Joel Bagnal, Keith Brown, Marilyn Davidson, Jem Freyaldenhoven, Gary Griffin, David Keens, Stanley Lechtzin, Leslie Leupp, Richard Mawdsley, Richard Mafong, James Meyer, Eleanor Moty, Gary Noffke, Al Paley, Hiroko & Gene Pijanowski, Nancy Thompson, Fred Fenster, and George McLean participated in the Third Annual National Exhibition in Contemporary Jewelry coordinated by Jem Freyaldenhoven and Richard Mafong at Georgia State University.

Mary Ann Scherr will be conducting workshops at Peters Valley Craftsmen, Penland, Florida State University, Kent State University (Blossom Festival Art School), and University of Akron. Mary Ann has also been invited to exhibit at John Michael Kohler Arts Center "A History of American Headgear"; Museum of Contemporary Art, Chicago "American Crafts 1976"; Florida State University, Tallahassee "Jewelry Exhibition" (one person); 41st International Eucharistic Congress, Philadelphia "Liturgical Arts Invitational"; and California State University-Fullerton "Jewelers U.S.A." Mary Ann was featured as one of three goldsmiths in a film sponsored by the University of Minnesota. She also conducted a lecture at the Art Education Conference in Wisconsin as well as serving as a juror for the Cleveland Art Institute's "Student Independent Exhibition" and Marietta College's MCCN exhibit.

Harlan Butt, Gary Griffin, Al Ching, John Marshall, William Harper and Helen Shirk exhibited in the Sixth Biennial National Invitational Crafts Exhibition held at Illinois State University during March and April.

Keith Brown, Marilyn Davidson, Gary Griffin, David Keens, Stanley Lechtzin, Leslie Leupp, Richard Mawdsley, Richard Mafong, C. James Meyer, Eleanor Moty, Albert Paley, Hiroko & Gene Pijanowski, Fred Fenster, George McLean, and Yoshiko Yamamoto participated in the 3rd Annual National Exhibition in Contemporary Jewelry sponsored by the Dept. of Art of Georgia State University and Fulton Federal Savings and Loan Association, Atlanta, Ga.

Klaus Kallenberger, Mitsuko Kambe Soellner and Walter Soellner had work in the "1976 Biennial Exhibition of Piedmont Crafts," Feb. 15-April 4, Mint Museum of Art, Charlotte, N.C.

Peter Chamberlain, Robert Ebendorf, Gary Noffke, James Meyer, Richard Mawdsley, Eric Martin, Nancy C. Thompson, and Steve Albair participated in a Gallery Exhibition, "Draw It", in Peoria, Illinois at the Bradley University, School of Art, April 2-16, 1976.

books

LO2446. *Metalwork.* Haedeke. originally $17.50, now $9.98.

LO1946. *Metal Crafts in Architecture.* Geerlings. originally $10, now $2.98.

024454. *Creative Casting.* Choate. cost $8.95.

024489. *Direct Metal Sculpture.* Meilach. cost $7.95.

500590. *Sculpture Casting.* Kowal and Meilach. cost $8.95.

LO7308. *Georgian Metalwork.* Amiranashvili. cost $6.98.

00089X. *The Book of Old Silver-English, American, Foreign.* Wyler. over 20,000 hallsmarks. cost $7.95.

0066572. *Faberge.* Bainbridge. orig. $30, now $9.98.

097397. *Modern Silver.* Hughes. orig. $12.50, now $4.98.

080168. *Swedish Silver.* Andren. orig. $2, now $1.

106795. *Collecting American 19th Century Silver.* McClinton. orig. $12.50, now $3.98.

139375. *Introducing Enamelling.* Conway. orig. $8, now $3.98.

521458. *Encyclopedia of American Silver Manufacturers: Their Marks, Trademarks, and History.* Raintree. cost $7.95.

149788. *National Types of Old Pewter.* Cottrell. orig. $14, now $3.98.

161109. *Alchemists and Gold.* Sadoul. orig. $8, now $2.98.

167905. *Sterling Silver Holloware.* Rainwater. orig. $35, now $17.95.

?19625. *The Pleasure of Jewelry and Gemstones.* Sataloff. cost $4.79.

118998. *Silver.* Fletcher. cost $2.29.

181320. *The Great Book of Jewels.* Heininger. orig. $70, now $24.95.

180723. *Plastics for Jewelry.* Hollander. orig. $17, now $7.98.

LO9246. *The Swords of Spain.* Daley. orig. $10, now $2.98.

501007. *Plastics for the Craftsman.* Newman. (softbound) cost $2.95.

524139. *Creative Gold and Silversmithing.* Choate and DeMay (softbound) cost $5.95.

(Write: Publishers Central Bureau, Dept. 424, 1 Champion Ave., Avenel, N.J., 07131. Include proper numbers, cost, add $1.50 shipping & handling cost plus N.Y. and N.J. residents include sales tax.)

The following books are also available from Publishers Central Bureau, but from Dept. 421:

167921. *Victorian Silverplated Holloware* catalogs. (softbound). orig. $7, now $2.98.

167913. *Victorian Silverplated Holloware* (hardbound). cost $4.98.

134764. *Simple Enamelling.* Franklin. orig. $8, now $2.98.

NO5037. *18th Century Gold Boxes of Europe.* Snowman. orig. $60, now $29.95.

506432. *Matthew Boulton, Master Silversmith.* Delieb and Roberts. orig. $11, now $3.98.

133733. *Ornamental Ironworks by Kirtland Co.* catalog. (softbound). orig. $6, now $1.98 is available from Dept. 419 of PCB.

Nineteenth Century Jewellery, by Peter Hicks, both describes in absorbing detail the beautiful and sometimes bizarre ornaments of an extraordinary era and tells us much of the craftsmen who made them and the people through whose hands they passed. L14.00 net, plus 37p per copy including delivery (USA only: in case of difficulty, send order form to the publisher enclosing an international money order for $29.50, plus $1.00 postage and packing per copy) to Faber & Faber Ltd, 3 Queen Square, London WC I N_3AU.

Hazards in the Arts, by Bertram W. Carnow, M.D. A booklet discussing health hazards in the arts. It is available by writing Hazards in the Arts, 5340 N. Magnolia, Chicago, Ill., 60640. Cost $1. (recommended by Jay Aluich)

Silversmithing, by Robert Goodden and Philip Popham. Oxford Paperbacks, handbooks for artists. (recommended by Marilyn Ravanal)

Welding and Other Joining Processes, by Roy A. Lindberg and Norman R. Braton. Improve your understanding of the principles and concepts of bonding processes. Examine free for 10 days, No. 3250008, list price: $15.95. It is available by writing Allyn and Bacon Inc., Longwood Division, Rockleigh, N.J. 07647.

Procedures and Formulas for Metal Craftsmen, Harold O'Connor's second book, is intended for daily use in the workshop environment. It contains precise instructions and illustrations for findings construction; alloying metals, making solders, raising and lowering karat golds; tables for determining thickness, weights, lengths, calculating materials and costs of projects. Complete conversion to the Metric system, reclaiming scrap metal for re-use, check lists for problem solving during soldering, construction, and casting. Order directly from Dunconor Books, Box 2000, Crested Butte, Colo., 81224. Cost is $6.95.

Also, *New Directions in Goldsmithing,* by Harold O'Connor, @ $7.50, for the intermediate or advanced metal craftsman who knows how to cast, shape, and solder, here is a working guide to some new fabrications methods with tremendous potential.

A Glossary of the Construction, Decoration and Use of Arms and Armor in All Countries and All Times, by George Stone, was $50, now $11 plus $1.50 handling charge, from Publishers Central Bureau, 1 Champion Ave., Avenel, N.J., 07131. 694 pages, 9"x11½". (recommended by Gene Pijanowski)

"Packing/Shipping of Crafts", ACC guide, second issue, recommends proper packing, suppliers, and shippers. 12-page guide is $3 non-members, $2 ACC members. Write ACC, 44 W. 53rd St., N.Y., N.Y., 10019. N.Y. residents add sales tax.

A soft cover catalog of the recent exhibition "Art Swords of Japan from the Walter Compton Collection" is available for $15. Write to Japan Society, Inc., 333 E. 47th St., NYC 10017. Includes 134 pages, 32 color plates, 65 photos, line drawings and outstanding glossary of the 94 items including Diamyo mountings, sword guards and fittings as well as blades from the 12th to 20th centuries. (recommended by Zilker) Hard cover version available.

Catalog from the "Art Nouveau Belgium/France" exhibition. Cost is $15, pre-publication price. (check payable to Rice University) Write: Institute for the Arts, Rice University, P.O. Box 1892, Houston, Texas 77001, Attn: Catalog Dept.

information

†† If you would like to join SNAG as an associate member, simply send a check for $10 to SNAG, P.O. Box 247, University Station, Boston, Mass. 02215. If you are interested in becoming a full member (annual dues $100), the next due date for applications is June 27. You must send 20 slides of your work in a plastic file folio, along with your professional resume to Jim Meyer, 11713 S. Briarpatch, Midlothian, Va., 23113.

†† Any reader is welcome to send for information on our Technical Advisory Committee reports as they appear, as long as he encloses the small sum asked to cover printing and postage costs. Write: The Worshipful Company of Goldsmiths, Central House, Whitechapel High Street, London, E1 7PF, 01 283 1030, Ex 219.

(cont.)

†† (Taken from Crafts, Vol. 2, No. 3)

Financial Guide for Craftsmen, published by the American Crafts Council, is available from the ACC, Publications Sales, 44 W. 53rd St., NYC 10019. Retail price is $6.50. ACC members' price is $4.95. Price includes handling.

†† Volunteer Lawyers for the Arts is inaugurating a clearing house which will make available copies of pending and new legislation affecting the arts, court decisions and papers, legal forms, etc., at a very small cost. Write them: 36 W. 44th St., NYC 10036.

†† The following brochures are available through the Worshipful Company of Goldsmiths, Central House, Whitechapel High Street, London, E1, 7PF.

Photoetching: photoetching in jewellery and silverware production, no. 13/2, cost L2.25 (air mail).

Pickling of Nickel Silver: no. 29/4, cost 75p (air mail).

Tarnishing of Silver: highly technical and deals with scientific aspects of silver tarnish, no. 5a/4, cost L1 (air mail).

Adhesives: deals with adhesive bonding of precious metals and surface preparation, cost L1 (air mail).

North American Techniques: includes production tricks in industry, no. 28, cost L1 (air mail).

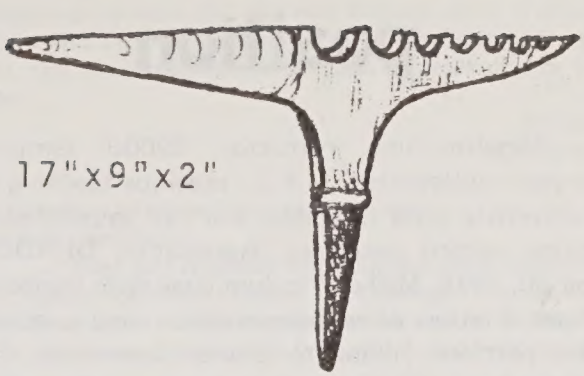
Synthetic Stones: world wide survey of the manufacture and detection of synthetic and modified stones, no. 30, cost L1.

New Products Bulletin: includes wide range of products, no. 8, cost L1.

(air mail prices are substantially higher than surface, write for other prices)

sources

1. Roby Bensaia, 6060 Duke Street, Apt. 708, Alexandria, Va., 22304. A supplier of such items as porcupine quills, elephant ivory in 10, 15, and 20 lb. prices, wart hogs teeth (6-9 inches), olive wood, etc.
2. Donald Kostecki, 6245 N. Fairfield Ave., Chicago, Ill., 60659 (312/764-1739) has various organic material available. A partial list includes elephant ivory and toe nails, old walrus ivory, gabon ebony, acacia wood, large branched coral, branch of angel skin coral, black coral, boars teeth, operculum, manzanita roots, ostrich eggs, gar fish scales, pearls, opalized mamoth teeth, mother-of-pearl, etc. Write to him for a complete list along with prices.
3. A-Plus Craft Supply Co., 93 Davies Ave., Dumont, N.J., 07628, has all types of cabachons and beads. Write for additional information.



4. Cast Steel Swagging Stake. Use in necking in raised pieces, tube and shell forming, and other metal techniques. This is a rough casting, requires filing and polishing. $20, plus shipping. Order from: Walter Soellner, c/o Art Dept., UNC/Charlotte, Charlotte, N.C., 28223.

nuggets

Walter and Mitsuko Soellner are the proud parents of a new baby girl—Anna Maria Mitsuko Soellner. Congratulations!

Mark and Lynda Baldridge have moved to a new address: 1600 Otterdale Rd., Midlothian, Va. 23113.

Gerry Evans, full member, has a new address.

miscellaneous

Enthusiastic young metalsmith desires a summer job — learning apprenticeship program for the summer of 1976 (May 20-Aug. 30). If interested in such a person, contact: Madeline Louise DeBor, 1065 Brookline Blvd., Pittsburgh, Pa., 15226.

films & slides

"Homage to the Bag" slide kit includes 73 slides and may be rented for $12.50. A slightly smaller version (70 slides) may be purchased for $84. Write ACC, 44 W. 53rd St., NYC, 10019.

Art in Miniature, a 5-minute color, sound film is free from Audience Planners, Inc., 1 Rockefeller Plaza, NYC, 10014. Shows work by Faberge and others in the Victoria and Albert Museum. Audience Planners also has other very good films such as *Of Jewels and Gold* and *Aurum*. (Information from Bernstein)

position

Metalsmithing instructor, $9000, temporary one-year replacement, M.F.S., previous teaching exp. at university level desirable, but not imperative, exhibition record necessary. Application DEADLINE June 30, 1976. Mail curriculum vitae with transcripts, at least 3 letters of recommendation, and a representative portfolio (slides) to: Search Committee, Dept. of Fine Arts, 108 Foster Hall, Louisiana State Univ., Baton Rouge, La, 70803.

* *

SORRY—Due to production schedules at Longwood College, the Newsletter was typed and printed about three weeks behind schedule. Therefore, you received your copy about three weeks later than usual.—Editor.

* *

letters

Dear Editor:

Since I wrote the little piece about making glass beads and forms for jewelry the end of 1975, I have been trying to find the latest and most accurate information about safety spectacles to be worn for lampworking, the kind of glassblowing done with a glassblower's torch. I have written and talked on the telephone with Dr. George Hares, Chief Research Chemist at Corning, and with Mr. John H. Connelly, Asst. Mgr., Laboratory, Schott Optical Glass, Duryea, Pa.

Schott Glass S-8801 is currently the best, I am told. It is being marketed through the following listed companies and should be available through their vendors: United Lens Co., Inc., 259 Worcester St., Southbridge, Mass. 01550; Pennsylvania Optical Facility, Div. of ITEK Corp., 234 S. 8th St., Reading, Pa. 19603.

I have talked to Albert Lewis, Editor of Glass Art Magazine, about publishing this information and more supplied by the Schott Glass Co. With the proliferation of glass workers all over the country within the past five or so years, there is a need for correct information about equipment and supplies. The rumors that the old didymium lenses most all glassblowers have worn for years are slightly radioactive have been growing among glass workers. The above suppliers names are the ones supplied to me by Mr. Connelly as those that have the kind of didymium glass blanks "practically radioactive free".

Sincerely,
Jane Booth
889-1st Ave.
Chula Vista, Calif. 92011

Dear Editor:

On page nine (Feb. 76) there are some technical tips and hints I would like to comment on.

First, I noticed asbestos mentioned twice as a useful soldering aid. I wonder if metalworkers read the papers or watch the "tube". Asbestos is known to be a particularly dangerous cancer-causing material, especially when its fibers are inhaled. The research center is here in N.Y. at Mount Sinai Hosptial and I have kept up with it. I have completely elminated ALL asbestos products from my home and school shops and found that substitutes are easy to find and work better sometimes. The best substitute for asbestos is the soft brick used in kiln construction. It is light, porous, can be cut with an old saw into any shape, doesn't crack or burn up or delaminate like charcoal or asbestos boards. It makes great soldering props and furniture. You can hold things down on it with pins made of heavy iron binding wire. You can make soldering jigs out of it by carving into the surface. It can be re-surfaced easily by rubbing it against another brick or a concrete block, or very course sandpaper. It stays flat. One brick can last for years. With a few of them you can assemble temporary made-to-order muffles for soldering large objects. You can lay down a half-dozen of them and you have a protected bench top for soldering.

Now, as for heating objects up quickly. The secret is, of course, that any piece of metal will lose heat quickly if it is placed directly on any surface, even a refractory one. All surfaces act as heat sinks and will continue to pull heat out of a piece until you heat the surfacr up to the soldering temperature of the metal or close to it. That's why nobody solders on a steel plate. The trick is to isolate the object from the surface by using the best insulator of all—air. You can take finishing nails and bend them into L-shapes and use them as props. The bend is to keep them from rolling. I prefer to use iron cotter pins about 1" long. I spread them open. I would bet you can heat up a piece in half the time with this method. That also means a saving in fuel, you put less fire scale on the piece and don't ball up the solder.

Back to asbestos — I use heavy industrial leather gloves instead of asbestos ones. Asbestos is also useless as a liner for a casting flask. The commercial casters don't use it, although there may be an argument for it in casting platinum; I don't know. I repeat, get rid of your asbestos, then take a vacuum cleaner and go over the whole shop and then dispose of the dust bag. Then take a big wet sponge and go over the soldering bench and other surfaces that might be covered with it. This is what is being done in factories where asbestos products are made.

Well, I guess that's all I have for now. It's a problem of time rather than interest. I find that I gobble up every issue of GOLDDUST when it comes and get this compulsion to respond to everything that is in it. So far it's the best part of S.N.A.G. If I get some time I still intend to do an article on the Jewish Ceremonial art business. Speaking of that, any members who are in the N.Y. area between now and August 8 should not miss the 50-year retrospective of the Jewish art ceremonial work of Ludwig Wolpert. He is the man who started it all in 1930 in Germany. He brought the art out of the baroque period in one shot and made it a contemporary art. My review of the exhibit will probably appear in the next

(con't.)

issue of Craft Horizons. The show is at the Jewish Museum, 92 St. & 5th Ave. Chicago area members can then see it at the Maurice Spertus Museum of Judaica in Chicago. After that it goes to the coast.

Sincerely,
Bernie Bernstein.

Dear Editor:

I would like to offer this information as a possibility some of you might be interested in trying. During Winter Quarter of this year, I exchanged teaching positions with Richard Johnson. Richard assumed my teaching schedule and responsibilities at Montana State U. and I took over his at the U. of Utah. The trade was easily negotiated through university channels as both schools encourage exchanges of this type. We were also able to work within existing schedules as both universities are on the quarter system and each has the same academic calendar.

The trade included our homes as part of the exchange. We each kept our own salaries. Actually, the only minor problems that came about were with the small details: utilities, telephone, mail forwarding, etc. It was nice to experience each other's life style.

We each had the opportunity to experience a new environment and a chance to be away from our own programs and departments. Also, it was good for my students to get another point of view, and I enjoyed my time with the Utah students. I think we both felt it was a situation in which everyone benefitted-students, faculty, and ourselves.

It was a valuable quarter for me and I hope to try it again soon.

Sincerely,
Richard Helzer
Montana State University

(NOTE: Editor suggests that interested parties express their desires through the Newsletter then negotiate directly with potential participants in private correspondence.)

Dear Editor:

Would you believe 35 used blown horn stakes in 2 or 3 sizes or 50 hand-operated sheet metal cutters (not a bench cutter that only cuts straight lines), but a hand-cranked cutter than can follow curved lines?

Need a custom-made sheet of 3/4" marine plywood 30-feet long; or 100 hand-spun copper balls 1" diameter?

The source of these and hundreds of other items is James Sheenan, 910 W. Pratt St., Baltimore, Md. 21223, who deals in anything and everything related to metalworking and old tools. Sheenan has a sixth sense about finding and buying for resale, these things. (The blowhorn stakes came from an army surplus metal working shop.)

If you are within driving distance of Baltimore or plan on passing through, call ahead and plan to visit his warehouse. I guarantee you won't leave empty-handed. I walked out with, among other things, a barrell maker's axe. It's well worth an afternoon.

Also across the street from Sheenan's is the old roundhouse for the B&O Railroad, restored and made into a museum which is also worth a visit. Sheenan has done metal restoration work from Williamsburg (weathervanes, etc.).

Of special note for any individual or school setting up a metal's program is the fact that Sheenan deals in what by modern industrial standards are obsolete tools and equipment, but by our standards are ideal for individual or small shops.

Sincerely,
Walt Soellner

(continuation of letter from previous issue)
Dear Bob Ebendorf:

...I have just returned from Europe, more specifically, Oslo, Copenhagen and London . . . I thought you should be made aware of the warm welcome which was extended to me as an American metalsmith throughout my visit to these cities.

I am unaware of any international rapport except between individuals. Perhaps through SNAG this rapport may be accomplished and maintained.

They seem to be very curious as to our attitudes and methods. Furthermore, they should be made aware that inquiries would be welcome. Of course, this is equally important to our Canadian friends as well. . .

Christopher Hentz

Dear Editor:

This past January, Richard Thomas, head of the metalsmithing dept. at Cranbrook Academy of Art, lead a group of 29 on a goldsmith's tour of London. The first two weeks were free and the group scattered in all directions – Amsterdam, Copenhagen, Helsinki, Pforzheim, Paris, Florence, Sheffield and the Scottish countryside. Upon regrouping, there were eight structured days of visits to various places of special interest to metalsmiths.

The metal departments of four schools – Middlesex Polytechnic, The Central School of Art & Design, Sir John Cass College, and The Royal College of Art – were visited to see their shops and talk with the students. Quite interesting was the Sir John Cass College. It is most closely allied to the trade and the students were seen working on projects involving making the settings for commercially designed rings, brooches, watch bands and cases, finishing them to the point where they would be sent on to the stone setter. After the first year of their four-year program, the student elects to study either jewelry or silversmithing, spending one day each week actually working in the trade on a day release program. Most impressive was their collection of stake forms – hundreds of them, some reputed to be 300 years old! The Royal College of Art is the only graduate school for metal work in Britian and as with all schools visited, is extremely well equipped. There is an emphasis on heavy machinery: lathes and pantograph engraving machines not seen in our school shops. Studying at the Royal College this year is SNAG member Linda Lasater. To encourage communication between her British classmates and the visitors, Linda organized an evening pot-luck supper at the college, inviting both the Cranbrook group and a group of metal students visiting from Sweden.

Also in the itinerary were the British Craft Center and the Design Center, the Christopher Lawrence Workshops,

(con't.)

Andrew Grima's showrooms, and the Carl Edward's stained glass studio where the windows for the new Liverpool Cathedral are being made. On a visit to Goldsmith Hall, the curator of collections, Rosemary Ransom-Wallace, conducted the group through the spacious rooms, gave a brief history of the Guild and showed, and passed around, a selection of contemporary pieces from the Guild's collection, including the first piece to be hallmarked platinum, a covered cup about 8" high! Visits to the Victoria and Albert Museum, the British Museum — where there was a special exhibit of Thracian gold — The Museum of Mankind, the Wallace Collection of arms and armour, The Electrum Gallery which was showing a Christmas sampling of the work of about 30 British goldsmiths, the jewelry supply shops at Hatton Garden, and Canterbury Cathedral rounded out a very full schedule.

The group consisted of about 15 students currently studying at Cranbrook, two students each from Wayne State and the School of Arts & Crafts in Detroit as well as a number of Cranbrook alumni. This is the second time Thomas has been able to take his students to London, the first being in the spring of 1973. He has been busy with a variety of projects to raise the money necessary to underwrite the cost of transportation for his current students, thus enabling them to participate in this unique opportunity.

I would like to thank Dick for all his efforts in making a trip like this possible for so many students of our craft as well as opening it up to all of his former students.

Sincerely,
Mary Lufton

Dear Editor:

Flying back to Vermont from Cleveland my thoughts revolved about my own introduction to metal, my teacher Olaf Sckooglers, and my feelings of loss at his death. As I grew from student to teacher, I became more aware of my debt to Olaf. His instruction, work, and being, quietly affected my thinking and life. He taught us respect for materials and tools and introduced us to other craftsmen and ideas.

I found in Olaf's work and life a purity and quiet confidence of a man dedicated to his craft, the creative act, and teaching. He was careful not to influence his students' style, but stressed ideas of form and content. He gave us the gift of confidence in ourselves to try new techniques, to experiment, and to refine our thinking.

I have seen Olaf only occasionally since graduation, believing he would always be working in Philadelphia. His death has denied me the opportunity of expressing my appreciation to him and I feel a need now to express my thoughts to those who knew him.

Sincerely,
Laurie Spivak

Dear Editor:

Re: That perennial firescale solution (no pun intended) — Try boiling the offending piece in an aluminum container of one part sparex to four parts water. The firescale appears to become a fine brown scum on the sides of the aluminum. I do not know why this works, and welcome the technical explanations from other SNAG members.

WARNING: Fumes released are noxious and possibly toxic, so do this only in a well-ventilated area or, better yet, outside.

Sincerely,
Jo-An Smith

Opinion:

I'm sorry that the Phoneix Show is going to be competitive. There are no competent judges for metalsmithing in this whole country.

I urge everyone to vote no to the board's proposal to segment our membership into so many different classes. Heaven only knows how democratic we want to be, and how much the class system is going to harm us later. By this we try again to please everybody. Didn't it hurt enough prior to the Bromwood Conference?

In Cleveland, no decision was reached on the overseas representation, by either student shows, or the Goldsmith-'77. The Europeans would love to have a show from America. I know this for sure.

Heikki Seppa

opportunities

(Taken from the Crafts Bulletin, New York State Craftsman, Volume 4, No. 1, January 1976.)

Christmas decorations. For further information, contact: Ms. Nat Bauer, Puckihuddle Prods., Oliverea, N.Y., 12462.

McReynolds Pottery is interested in quality pottery and other crafts on consignment basis. Send slides or photographs to: McReynolds Pottery, 148 Atlantic Ave., Brooklyn, N.Y., 11201, or call 212/625-9764.

Wondrous Things, Inc., a year-round shop featuring crafts from the N.Y. State area, Appalachia, Maine, N.C., Ozarks, and W.Va., is interested in crafts that retail under $50. Small placement fee; 20% consignment. Will consider all crafts. Contact: Wondrous Things, Inc., Rt. 129, Croton-on-the Hudson, N.Y., 10520, or call 914/271-3044.

My Sister Boutique is looking for artisans/craftsmen in such craft areas as jewelry, weaving, enameling, etc., to sell unique and attractive items on consignment basis (will negotiate if necessary to buy). Slides or photographs should be sent to: Ina Echhaus, My Sister Boutique, 10 E. 40th St., N.Y., N.Y., 10016.

Crafts wanted for sales to prestigious stores in N.Y.C. 40% commission. Send slides, descriptive materials and price list to: Louis Horwin, Roads Galleries, 412 E. 65th St., N.Y., N.Y., 10021, or call 212/288-2775.

The Loft Village Gallery seeks all crafts for occasional exhibits. Price range to $250; purchase: 50%; consignment: 65%. Submit photos and/or slides to: Penny Chollack, The Loft Village Gallery, 1 Branch St., Medford, N.J., 08055.

new members

We would like to welcome the following new Associate Members to SNAG:

Dorothy E. Farley, 2332 Putter Lane, St. Louis, Mo., 63131; Eleanor Cottrell, 6671 Olentangy River Rd., Worthington, Oh., 43085; Ellen Valle, 3066 Webster Ave., Bronx, N.Y., 10467; Nancy Allison, 16 Charter St., Newburyport, Ma., 01950; Margo I. Gross, The Silver Fox, 1118 Freeport Rd., Pittsburgh, Pa., 15238; Anne McDonald, 4010 Windsor Ave., Pittsburgh, Pa., 15217; Ruth Bendelius, 850 Ridgewood Rd., Oradell, N.J., 07549; Alfred Wardle, Hinman Rd., RD 1, Barneveld, N.Y., 13304; Lilyan Bachrach, 378 May St., Worcester, Mass., 01602; Pat Moberley, 215 Asbury, Houston, Tex., 77007; Ross Coppelman, 364 Main St., Route 6A, Yarmouth Port, Mass., 02675; Catherine Raphael, 342 S. Highland, 9A, Pittsburgh, Pa., 15206; John Heller, 526 Thompson St., Halifax, Maxx., 02338; Pat Garrett, 320 S. 7th, Ann Arbor, Mich., 48103; Ann Still, 4910 W. Pine, RM. 608, St. Louis, Mo., 63108; George Van Duinwyk, 12 La Salle Pl., Newport, R.I.; Aris Georiades, 487 McCully St., Pittsburgh, Pa., 15216; Myron Toback, Inc., 23 W. 47th St., New York, N.Y., 10036; Barbara Satterfield, 10G Southside Terrace Apts., New Paltz, N.Y., 12561; Claire Holliday, Box 277, Madena, N.Y., 12548; Patricia Nelson, 148-B, Main No. 20, New Paltz, N.Y., 12561; Randall L. Gunther, P.O. Box 842, Lake Hauasu City, Ariz., 86403; Donald M. Johnson, Rd. 3, Box 388, Oneonta, N.Y.; Jerry Bailey, 3108 Occidental No. 148, Sacramento, Calif., 95826; Beth Bher De Rizo-Patron, P.O. Box 203, Milton, N.Y., 12547; Barbara Mail, 10G Southside Terrace Apts., New Paltz, N.Y., 12561; Constance May O'Connor, 8064 Juliabore, Houston, Tex., 77017; Virginia Julyan, 50 Orchard Lane, Kirkwood, Mo., 63122; Jeffey Perkins, 727 Comstock Ave., Syracuse, N.Y., 13210; Ronald L. Hinton, 1401 New York, Lawrence, Kan., 66044; Bette Sherman, 4436 S. Birmingham, Tulsa, Okla., 74105; Linda Weiss, 5480 Putnam, W. Bloomfield, Mich., 48033; Patricia A. Brown, 1445 Clough St., Apt. 301-B, Bowling Green, Oh., 43402; Nancy J. Cunningham, 2514 Stuart Ave., Richmond, Va., 23220; Madeline Louise DeBor, 105 Chinook St., Syracuse, N.Y., 13210; Ann Heiberger, 1517-A Floyd Ave., Richmond, Va., 23220; Ellen Mahoney, 80 N. Irving St., Ridgewood, N.J., 07450; Fred Cornford, 1550 Lake Rd. W., Williamson, N.Y., 14589; Stewart Bitterman, D.R.S. Inc., 15 W. 47th St., New York, N.Y., 10036; Angela Licht, 903 E. 43rd St., Austin, Tex., 78751; Fredric DeVantier, Box 376, Sanborn, N.Y., 14132; Nick Tussing, Aurum Studios Ltd. at the Station, P.O. Box 164, Athens, Ga., 30601; Els Heber, 269 Old Route 304, New City, N.Y., 10956; Thomas B. Horan, 700 Argonne Ave., N.E., Apt. D4, Atlanta, Ga., 30308; Scott Denham, 2440 Walnut Grove, San Jose, Calif., 95128; Francis B. Stephen, 4610 - 29th St., Lubbock, Tex., 79410; Anne K. Graham, Dept. of Art-Jewelry, 104 Recitation Hall, U. of Delaware, Newark, Del., 19711; Stephen Freeman, 155 E. Frambes, Columbus, Oh., 43201; Charlene Van Der Vegt, San Francisco State U., 1600 Holloway Ave., San Francisco, Calif., 94132; Southwest Craft Center, Creative Arts School, 300 Augusta, San Antonio, Tex., 78205; Alfred Wardle, Hinman Rd., RD 1, Barneveld, N.Y., 13304; Sheena Thomas, 1412 Chautaugua Pkwy., Des Moines, Iowa, 50314.

MAKING THE MELT

There is more to making a successful melt than the melting temperature of the metal. Sterling silver melts at 1640 degrees F., and No. 7M1 "Warm Gold" casting alloy melts at 1625. Yet, No. 7M1 requires about twice as much heat (B.T.U.) to melt.

The amount of heat (B.T.U.) required to raise the temperature of 1 lb. of a substance 1 degree F. is called the specific heat. The "specific heat" of copper based alloys is considerably higher than for silver or gold.

Then we have the "heat of fusion". This is the term for the amount of heat (B.T.U.) for complete liquification of an element, once the melting temperature is reached. The "heat of fusion" for copper based alloys is about twice that of silver, and more for gold. When a substance reaches its melting point, the heat of fusion is absorbed without any rise in temperature, until the substance is completely liquified.

Time is important when melting with a torch, due to the presence of atmospheric and flame gases. The longer it takes to get a full melt, the more oxidation of the metal, and the more hydrogen and other gases that may accumulate in the melted portion of the metal. Therefore, adequate heat (B.T.U.) and a sufficiently high temperature are essential to good results.

Another important consideration is the area of the flame that is in contact with the melt. Each tip and each type of gas or gases create a different type flame. As each flame has its oxidising, neutral, and reducing zones, practice is required to find the area of the flame best suited to give the cleanest melt. The oxidising flame increases the amount of oxides in the melt, and the amount of film or slag on the surface. The reducing flame increases the amount of hydrogen absorbed into the melt. Stewing, stirring, or agitating the molten metal heightens the problem.

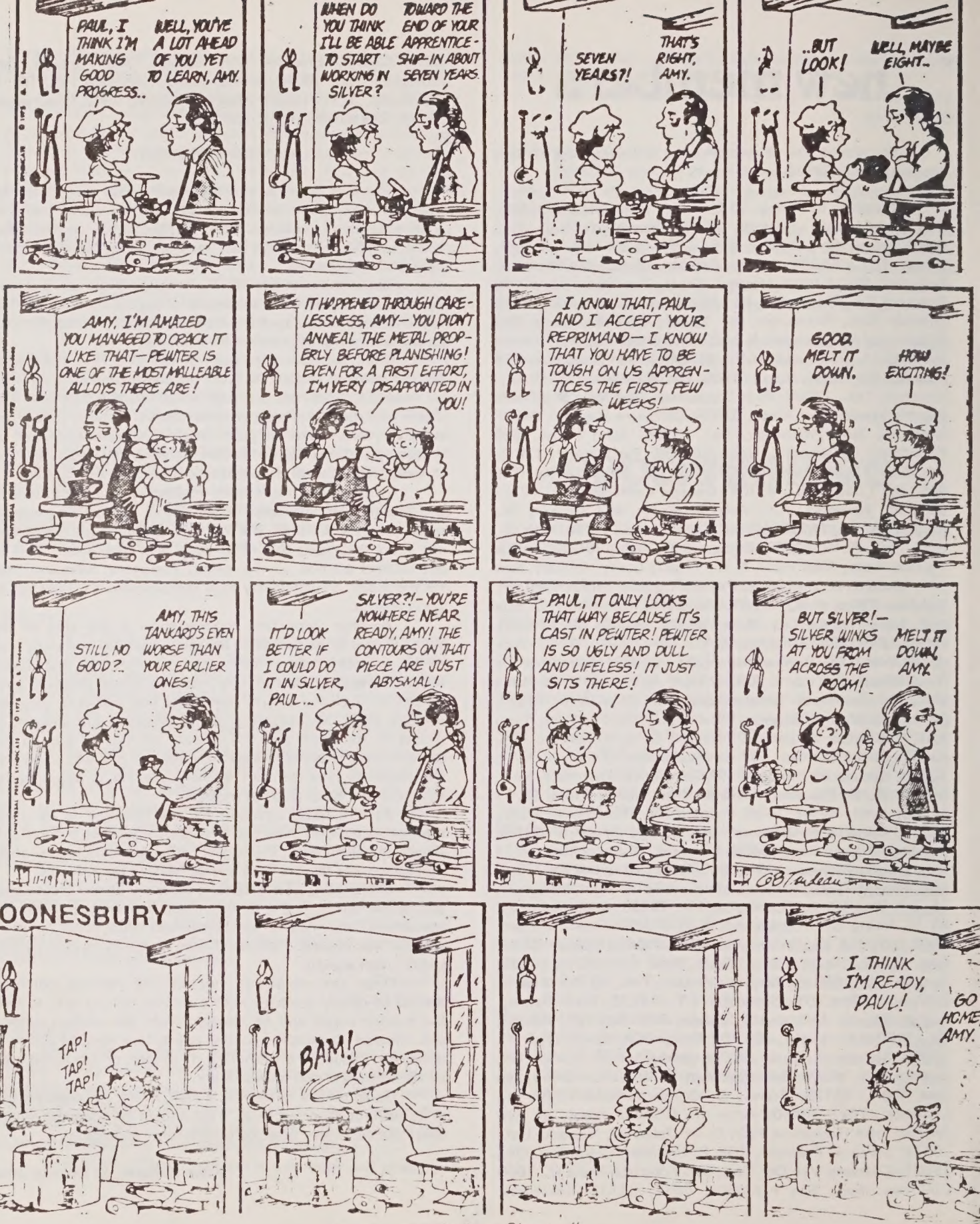
As it is quite common for the hobbyist to be using minimal equipment, the use of single-gas torches is prevalent. Where this is the case, the largest tip available should be used. Most single-gas torches have a large heating tip available.

Overheating of the metal is detected by the creation of smoke and fumes, and is to be avoided. It is quite possible for portions of the melt to be overheated while other portions are not yet melted. This condition is usually caused by too small a heat source.

Once the metal has reached the melting point, it should be gently prodded with a carbon stirring rod, so that the molten metal will be released from the surface oxides, and allowed to puddle. At this point, flux may be added if desired to reduce the formation of oxides, or the metal may be skimmed and cast immediately.

Good results in making a melt, under the wide variety of conditions that can exist, is dependent on adequate equipment and sufficient practice to overcome conditions.

—Allen Williams, El Dorado Sales


PAUL, I THINK I'M MAKING GOOD PROGRESS..
WELL, YOU'VE A LOT AHEAD OF YOU YET TO LEARN, AMY.
WHEN DO YOU THINK I'LL BE ABLE TO START WORKING IN SILVER?
TOWARD THE END OF YOUR APPRENTICE-SHIP-IN ABOUT SEVEN YEARS.
SEVEN YEARS?!
THAT'S RIGHT, AMY.
..BUT LOOK!
WELL, MAYBE EIGHT..
AMY, I'M AMAZED YOU MANAGED TO CRACK IT LIKE THAT—PEWTER IS ONE OF THE MOST MALLEABLE ALLOYS THERE ARE!
IT HAPPENED THROUGH CARELESSNESS, AMY—YOU DIDN'T ANNEAL THE METAL PROPERLY BEFORE PLANISHING! EVEN FOR A FIRST EFFORT, I'M VERY DISAPPOINTED IN YOU!
I KNOW THAT, PAUL, AND I ACCEPT YOUR REPRIMAND—I KNOW THAT YOU HAVE TO BE TOUGH ON US APPRENTICES THE FIRST FEW WEEKS!
GOOD. MELT IT DOWN.
HOW EXCITING!
STILL NO GOOD?..
AMY, THIS TANKARD'S EVEN WORSE THAN YOUR EARLIER ONES!
IT'D LOOK BETTER IF I COULD DO IT IN SILVER, PAUL...
SILVER?!-YOU'RE NOWHERE NEAR READY, AMY! THE CONTOURS ON THAT PIECE ARE JUST ABYSMAL!.
PAUL, IT ONLY LOOKS THAT WAY BECAUSE IT'S CAST IN PEWTER! PEWTER IS SO UGLY AND DULL AND LIFELESS! IT JUST SITS THERE!
BUT SILVER!—SILVER WINKS AT YOU FROM ACROSS THE ROOM!
MELT IT DOWN, AMY.
DOONESBURY
TAP! TAP! TAP!
BAM!
I THINK I'M READY, PAUL!
GO HOME AMY.

Courtesy of "Charlotte Observer"
November 14, 1975

THE HOPE DIAMOND – AN END TO A MYSTERY

Mrs. Susanne Steinem Patch, a volunteer worker at the Smithsonian, has put an end to the story of the Hope Diamond Curse.

The diamond weighing 45.52 carats is called the Hope Diamond because it was purchased in 1830 by Lord Henry Philip Hope. It has been thought for many years to be a curse. The story of the diamond claims that a Frenchman named Jean Baptiste Tavernier stole the diamond from the eye of an idol in India. Tavernier reportedly was killed by a pack of dogs. This sort of fate seemed to follow anyone who was involved with the stone. However, Mrs. Patch proved this story to be incorrect. Tavernier lived to be 83 and died in bed.

Although this does leave doubt as to the mystery of the diamond, there is still another mystery. When the diamond was weighed this year at the Smithsonian for the first time in a century, the diamond weighed one carat more than it was supposed to!!!

helpful hints

1. Rubber abrasives and talon discs may be too large to refine hard-to-get areas which would normally have to be refined by hand. However, you may take a paper punch to a talon disc and punch some mini-talon discs in whatever grit you desire. These mini-discs can be applied to ¼" inverted cone grinding wheels. Although they do not last long, it is hard to beat the price for their performance. Regular talon discs and holders are available from Gessweins.
2. Centrifugal casting crucibles can be made to accept more metal than normally. Grinding wheels will quickly reduce the thickness of the crucible's walls, corners, and floor until it will accept almost double the usual amount of metal. Of course, care must be taken not to grind a hole, although it can temporarily be repaired with wet strips of asbestos paper. Calipers which measure thickness will usually eliminate the potential of holes.
3. At times, your handpiece can be transformed into somewhat of a miniature lathe. A small metal rod (perhaps a coathanger wire) can be heated and inserted into a chunk of "File-a-Wax", or the wax can be dripped directly onto the rod. Prior to insertion, the rod should be roughed with a file so that the wax will not come loose during spinning. After cooling, the mounted wax should be pre-formed to an approximate cylindrical shape to prevent drastic vibration while spinning. After pre-forming, insert the mounted wax shape into the handpiece and proceed to spin it. A knife can be hand-held during spinning producing the desired shape. If care is taken, objects up to approximately 3-4 inches in length can be turned on the handpiece. The rod can later be removed or perhaps incorporated into the sprue system and removed during the normal burn-out stage.

   The handpiece can also be used to turn out ring blanks. Take a rubber abrasive round wheel and mount it on a mandrel and insert it into the handpiece. While spinning the rubber wheel, grind it against an unwanted piece of steel or stone until the wheel is exactly the diameter desired. Then insert a wax "donut" around the rubber wheel and proceed to spin and shape the ring blank until the lathing effect is complete. It is recommended that nothing be changed or disturbed until completion since the alignment will also be disturbed. Do not even remove the mandrel until completion.
4. Tom Baker has been using a type of inlay of metal into metal. First, the design is inscribed on the metal. A hole is drilled and the first line is cut with the jewelers saw. This cut should not extend to the edge of the design for reasons that will become apparent. Next, the contrasting metal to be inlaid is drawn into a fine wire and put thru the rolling mill to make it retangular in cross section. The wire should be a little wider than the width of the saw cut. The wire is then bent to conform to the saw cut and hammered in on a steel block. Next, solder is laid along the back of the piece and the wire is soldered in place. Be sure that the wire is completely joined to the base metal. Next, the second cut is made and the whole process is repeated. After the design has been completed in this manner, a backing sheet of base metal is soldered in place, using an easier melting solder than was used for the wires. You now have a piece of metal which can be formed without fear of losing the inlay. The width of line can be varied by using different saw blades.

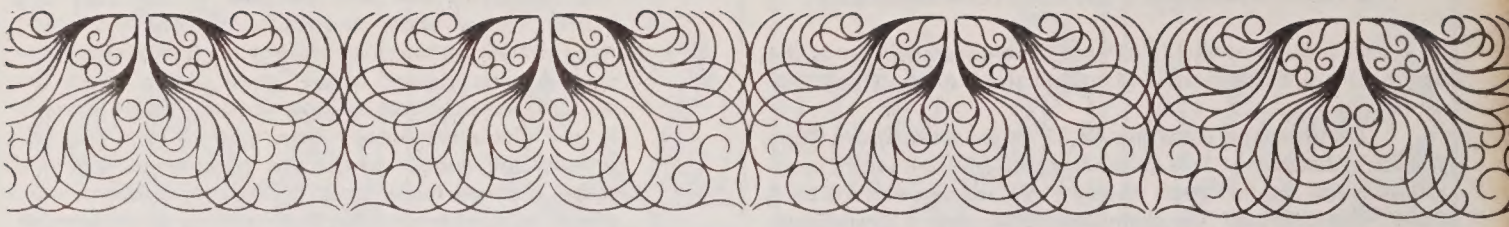
SUGGESTED ADDITION TO GLASS BEAD–MAKING ARTICLE

(by Jane Booth)

The following information is from GLASS ART Magazine, December 1975:

"In response to the numerous questions we've received, GLASS ART is presently working on an article on eye hazards to glass blowers. While I'm on the subject of "hot" glass, there are hazards in protective devices, too! We've learned that the dydimium glass used in safety glasses is slightly radioactive and the Federal Government is tyring to ban its use. A suggested alternative—and a tip of the hat to Henry Halem for this advice—is a combination of welder's green lenses (no 2 or no. 3 strength) and no. 2 strength cobalt clip-ons. A caution: be sure to specify plastic frames—metal frames look super but they pick up too much heat and burn the bridge of the nose."

I understand from discussion with Albert Lewis, GLASS ART Editor, that more information will be in the magazine's Feburary 1976 issue. I further suggest that ANY safety spectacles for glassblowing be used only for that purpose and not for wear as colored glasses.



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LONGWOOD COLLEGE
FARMVILLE, VIRGINIA 23901

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